



Monday, December 15, 2014

7:00 pm. Walter Hall

The Haydn Challenge concert

PROGRAM

Joseph Haydn (1732 - 1809)

String Quartet Op. 20 No. 4 in D major

- I. Allegro di molto
- II. Un poco adagio e affettuoso
- III. Menuet alla Zingarese
- IV. Presto e scherzando

Cassandra Leshchyshyn & Georgia Vogeli, violins;
Carolyn Farnand, viola; Alice Cho, cello

String Quartet Op. 76 No. 1 in G major

- I. Allegro con Spirito
- II. Adagio Sostenuto
- III. Menuet - Presto
- IV. Finale - Allegro ma non Troppo

Samuel Choi & Leo Jarman, violins
Danielle Greene, viola; Alice Kim, cello

INTERMISSION

Piano Trio in A major, Hob XV:18

- I. Allegro moderato
- II. Andante
- III. Allegro

Jimmy Zhang, violin; Rosalind Zhang, cello; Soo Jin Chung, piano

String Quartet Op. 33 No. 2 in E-flat major, "The Joke"

- I. Allegro moderato
- II. Scherzo. Allegro
- III. Largo e sostenuto
- IV. Finale. Presto

Quatour Bandage
Erick Oliver Wawrzkievicz & Amos Wong, violins;
Jordan Vermes, viola; Austin Chao, cello

String Quartet Op. 33 No. 6 in D major

- i. Vivace Assai
- ii. Andante
- iii. Scherzo: Allegretto
- iv. Finale: Allegretto

Rebecca MacLeod & Meagan Turner, violins;
Luca Casciato, viola; Junkyu Park, cello

Program Notes and Biographies

STRING QUARTET IN D MAJOR, OP. 20, NO. 4

The six string quartets of Haydn's Opus 20 were the first in his fully matured style, although he had already written some twenty pieces for this combination of instruments. They are a milestone in the string quartet repertoire, earning him the sobriquet "Father of the String Quartet". They make the fullest use of four completely independent, employ a much expanded range of texture and dynamics, and show for the first time the composer's flexibility in phrase length and structure, with all its attendant capacity for wit and surprise. Further, Haydn's compositional style is driven by harmony as a means of expression. The set's nickname, the "*Sun Quartets*", is due merely to the sun that was displayed on the cover of the first edition; the name even seems somewhat misleading, since two of the quartets are in darker, minor keys (it was more the custom to have only one minor-key work in a set at this time), and since the many bright moments in these works are well balanced by passages that are more learned, convoluted, and experimental.

In his String Quartet in D Major, Op. 20, No. 4, the opening Allegro di molto presents the simplest motif possible: four repeated notes. The last note of the four is longer, and leads into a variety of melodies, all in 3/4 time. This motif unifies the movement, but also demonstrates the master's skill in making complex and compelling music out of the most basic ideas.

The slow movement, Un poco adagio e affettuoso, uses a modified theme and variations structure. After the simple presentation of the theme, the first variation syncopates it; the second gives the cello the main line; the third has the first violin in descendant triplets (three notes to a beat) above the others; and the movement ends with a recapitulation of the theme, including some modulations and development of the thematic ideas.

In the Menuet alla zingarese, the offbeat syncopation and cross accents give the music an exotic Roma (Gypsy) flavor. The quartets of Opus 20 mark Haydn's rejection of the courtly and stylized minuet: none of the six would have been suitable to accompany actual dancers. In fact, in Haydn's following set of string quartets, Opus 33, he changes the name of this movement to scherzo.

The use of the word scherzando in the Finale (Presto e scherzando) does not make this a scherzo. Haydn is here putting a label (scherzo literally means "joke") on his preferred style of finales—light, carefree, and even humorous. He also demonstrates the use of imitative phrases and counterpoint, which became standard in string quartet finales throughout the Classical era. This quartet is a model of Haydnesque technique, as well as a thoroughly satisfying musical experience. (Programme notes by Misha Amory and Miriam Villchur Berg.)

Georgia Vogeli is a nineteen-year-old violinist from Calgary, Alberta who has had a love of music her whole life. She was a member of the Calgary Youth Orchestra for several years, touring with them to France in 2012, and participated at the orchestral study program at the Banff Centre of Fine Arts, sitting concertmaster in her last year. While Georgia studied in Calgary with Michael Van der Sloot, Mary Jane Van der Sloot and Bill Van der Sloot, she completed her diploma certificate from the Academy Program for Gifted Youth at Mount Royal University and participated several times in the Morningside Music Bridge Program. Currently, Georgia studies with Jonathan Crow at the University of Toronto, majoring in Violin Performance.

A native of Toronto, Ontario, **Cassandra Leshchyshyn** is enjoying her second year in the Performance program at the University of Toronto and is fortunate to be in the studio of Jonathan Crow. Cassandra is a graduate of Humber College where she was extensively involved in the school's music program. She was concertmaster of the Humber College Symphony Orchestra for two years and was the winner of the school's concerto competition in 2013. Cassandra enjoys orchestral music and was a member of the Toronto Symphony Youth Orchestra under the batons of Alain Trudel and Shalom Bard. She was also a member of the National Youth Orchestra of Canada in the summer of 2014 conducted by Emmanuel Villaume. Cassandra is looking forward to continuing her musical studies at the University of Toronto.

Violist, **Carolyn Farnand** enjoys orchestral music and has sat principal for many orchestras including the National Youth Orchestra of Canada, University of Toronto Symphony Orchestra, Toronto Symphony Youth Orchestra, and the Ottawa Youth Orchestra. Carolyn loves playing chamber music and participates in a number of chamber groups in Toronto. She was a founding member of the Venti String Quartet, who was the recipient of many Kiwanis awards in Ottawa. Last May, she performed and premiered Peter Willsher's "*Intermezzo for viola and orchestra*" with the composer conducting Montreal's Cantabile Orchestra. Carolyn currently studies viola performance at the University of Toronto with Eric Nowlin.

Cellist **Alice Cho**, from Vancouver, BC, was principal cellist for the Surrey Symphony Youth Orchestra. Alice was the founding member of the First Steps Orchestra, which she led in 2010 and 2011. This orchestra is part of a Vancouver-based Christian development organization whose primary purpose is the prevention of child malnutrition in North Korea. She participated in many festivals and has received several awards including; the Dayton Family Award, the Colin Hampton Award, as well as the Piatigorsky Gregor Memorial Award. Alice currently studies cello performance at the University of Toronto under the tutelage of Shauna Rolston.

STRING QUARTET IN G MAJOR, OP. 76, NO. 1

Haydn composed the six string quartets of his Opus 76 in 1796-1797, very near the end of the sequence of his 83 quartets. These quartets, in fact, come near the end of all Haydn's purely instrumental music. In 1795, he had returned to Vienna from his second extended (and triumphant) stay in London. He was 63, he had written his final symphony, and he would soon turn exclusively to vocal music; Haydn was working on his oratorio *The Creation* as he completed the Opus 76 quartets. It should come as no surprise, then, that these quartets come from a master of the form at the zenith of his powers.

The Opus 76 quartets were commissioned by the Hungarian nobleman Count Joseph Erdödy, and Haydn dedicated the set to him. Several of these quartets have nicknames (the set includes the "*Emperor*," "*Fifths*," and "*Sunrise*" Quartets), but the agreeable first quartet of the set does not. Its Allegro con spirito opens with three bright chords, and viola and cello in turn sing the long, lyric opening line; only when they have completed the melody are the violins allowed to take up the theme themselves. This sonata-form movement, full of gloriously graceful writing for

the four instruments, features some unusual canonic writing in the recapitulation.

The Adagio sostenuto, a moving slow movement that looks ahead to the slow movements of Beethoven (who would publish his first quartets only two years after these appeared), offers distinctive cadenza-like passages for the first violin in its closing pages. The third movement is marked Presto, and scholars have debated whether this movement is still in the traditional minuet-and-trio form or whether it is actually a scherzo that anticipates Beethoven's scherzos. The outer sections have a one-to-the-bar pulse that suggests that the movement is a scherzo, while the trio's more stately tread seems to look back to earlier uses of the form. A remarkable feature of the movement is Haydn's use of sudden and powerful accents, which almost explode out of the music. Here, certainly, is where a kinship with Beethoven is most strongly felt. The Allegro ma non troppo finale brings a surprise, for it opens solemnly in G minor. The music then moves through a complicated harmonic progression to radiant G Major, and a movement that had begun so darkly sails along to an almost bubbly conclusion. (Notes from Tokyo string Quartet with Lynn Harrell, 2009)

Violinist **Samuel Choi** won the Felix Galimir Chamber Music Award for Excellence as a first year undergraduate student at the University of Toronto and was a prize winner of many other competitions such as the Kiwanis, North York and Pickering Festivals. He was a participant of the 2014 Stanford University St. Lawrence String Quartet Chamber Music Summer Seminar where he was on full scholarship. He is currently a second year undergraduate student studying with Jonathan Crow and Timothy Ying.

19 year old violinist **Leo Jarman** was adopted from Guatemala at the age of three and began playing at four. Leo has since went on to win competitions locally, nationally and internationally. Leo made his debut with the Toronto Symphony Orchestra in the fall of 2013 at six student concerts. He currently studies with Canadian violinist Erika Raum.

Born in St John's, Newfoundland, **Danielle Greene** is a second year violin performance major. She currently studies with Jonathan Crow, while past teachers include Nancy Dahn, Nancy Case-Oats, and Andy Kao. Danielle is a past member of the Newfoundland Symphony Orchestra, as well as the MUN Chamber Orchestra, the STEP Fiddlers, the Holy Heart Chamber Choir and Madrigal Choir, the Rotary Jazz Band, and many other ensembles. She looks forward to finishing her degree in Toronto.

Alice Kim has received her Bachelor of Music in Cello Performance program at McGill University in 2012 studying with Prof. Matt Haimovitz, and her Artist Diploma in Cello Performance at the Conservatoire de musique de Montreal in 2014 with Prof. Denis Brott. She is now at the University of Toronto, studying with Shauna Rolston for her Masters degree. She was a member of Uccello ensemble and is featured in the CD Album "Meeting of the Spirit" which was nominated for a Grammy Award in 2010. Scholarships recently awarded to her include the McGill Fund Council Award, the Margaret Houlding Memorial Prize, and Schulich School of Music Award. She has also studied in summer programs such as Casalmaggiore International Festival, Toronto Summer Music Academy, and Banff Summer Music.

PIANO TRIO IN A MAJOR HOB XV:18

A set of about a dozen piano trios were written during his second visit to London in 1794-95. These works demonstrate a lot of the same sophistication that is found in his London symphonies which were composed at around the same time. Haydn began to compose for skilled musicians in London and acquired a star-like status among the high class audiences. However, his sweet melodies and trademark humour is still evident in these pieces.

The first movement opens with three definitive cadential chords in A major which immediately turns into a melody that Haydn marks as cantabile. Light quirky rhythms interject this melody throughout the movement.

The second movement is a slow dance in A minor with the melody moving between the violin and piano. Written in ABA form, the key changes into a luxurious A major in the B section. The A section returns with light embellishments and connects directly into the final movement, a highly syncopated and spirited Allegro Finale. (Notes by Jimmy Zhang)

Jizhe (Jimmy) Zhang is a 3rd year violin student studying under Annalee Patipatanakoon and Timothy Ying. He is currently working towards his Bachelor's degree in violin performance. He previously attended Interlochen Arts Academy and was appointed concertmaster. He was also appointed concertmaster of the Orford Academy Orchestra in 2013. He shares his love of violin with cooking and playing basketball.

Rosalind Zhang was born and raised as a musician by her family of professional artists and is known for her musicality and charm. She began learning the piano with her mother at the tender age of 2, and graduated from the Royal Conservatory of Music as an Associate of the Royal Conservatory (ARCT) with First Class Honours with Distinction before beginning her studies at the University of Toronto majoring in the cello under celebrated Canadian cellist, Shauna Rolston. Rosalind was chosen to participate in the 2012 season of the National Youth Orchestra of Canada in which she toured as both a cellist and a keyboard player. An avid chamber musician, she participated in the New Orford String Quartet Workshop as a member of the Adficio Quartet in 2014. Rosalind is currently pursuing an Advanced Certificate in Performance at the University of Toronto.

Soo Jin Chung is currently in second year of her Bachelor's degree as a piano performance major under the tutelage of James Parker. Since her admission to University of Toronto, she has been the recipient of the Faculty of Music Scholarship, PNN Scholarship, Jean Chalmers Award, W. O. Forsyth Admission and Graduating Scholarship, and the Richard and Donna Holbrook Entrance Scholarship. She has worked with renowned artists including Yoheved Kaplinsky, Rita Sloan, and Arnaldo Cohen. Aspiring to become a soloist and a chamber musician, she hopes to continue her studies through Master's and Doctorate degrees.

QUARTET IN E-FLAT MAJOR, OP. 33, NO. 2 (H. III:38) ("The Joke") (1781)

Nearly a decade passed between Haydn's epochal "Sun" Quartets, op. 20 (1772) and the quartets of Opus 33, written

(as he put it) “in an entirely new and special way.” Just what constituted this “new and special way” has been a topic of contention ever since. Some commentators point to their lighter character, manifested in Haydn’s first use of the scherzo instead of the minuet (hence one of the nicknames for this set, “*Gli Scherzi*”). Others see these six pieces as a watershed in the history of both the classical style and the string quartet due to the new textures and developmental techniques Haydn uses. More cynical observers suggest that Haydn was indulging in advertising hyperbole, the 18th-century equivalent of “new and improved.”

The Quartet in E-flat major, op. 33, no. 2 has its own title, “*The Joke*.” Perhaps the joke is on anyone trying to find Haydn’s “new and special way” in this work that remains fairly conventional until the end. The sonata-form opening (“*Allegro moderato, cantabile*”) is followed by a scherzo distinguished from most earlier minuets only by a somewhat lighter texture and a slightly quicker tempo. The slow movement (“*Largo e sostenuto*”) harkens back to Haydn’s baryton trios for its structure and glances ahead toward his “Quartets op. 76” of 1797-1798 for some of its effects. It is the coda of the rondo “Finale” that earns the “*Joke Quartet*” its name. Following a gloomy adagio episode, the main theme sounds again with rests between each two-bar phrase, then yet again with rests twice as long. The result is among Haydn’s oddest endings, calculated to keep audiences off balance and amused. (Notes by Jay Weitz)

Erick Oliver Wawrzekiewicz is half Polish and half Brazilian. He displayed a keen interest in music at an early age and began studying the Violin during his childhood in Poland. He completed precollege studies in Dublin, Ireland, at the Royal Irish Academy of Music under Eyal Kless, and in Toronto, Canada, at the Royal Conservatory of Music under Mark Skazinetzky. This past June, he completed his Bachelor’s Degree in Violin Performance from the University of Toronto Faculty of Music, having studied under Mark Skazinetzky on Violin and Eric Nowlin on Viola. He is currently pursuing an Advanced Certificate in Performance at the University of Toronto, performing chamber music on violin and viola as well as some Baroque Violin.

Violinist **Amos Wong** is currently in his third year, pursuing a Bachelor of Music Performance degree at the University of Toronto, studying with the Toronto Symphony Orchestra Assistant Concertmaster, Etsuko Kimura. Amos has played several solo recitals, and performs in many youth orchestras, community orchestras, and is currently a member of the University of Toronto Symphony Orchestra. Amos has had master classes with many acclaimed violinists, including Annalee Patipatanakoon, Yehonatan Berick, Timothy Ying, and Jonathan Crow. Amos has also played in many chamber music master classes and coachings, from members of the Cecilia String Quartet, Brentano String Quartet, Gryphon Trio, St. Lawrence String Quartet, and Daedalus String Quartet. Amos is very passionate about performing chamber music and violin sonata works and hopes to continue refining his skills in performing the violin.

When **Jordan Vermes** was three years old he fell in love with the violin and spent three years persuading his parents until they got him an instrument of his own. He continued studying the violin up until university when, on his teacher’s advice, he started to pursue the viola as well. After winning numerous competitions and prizes as a violist he decided to continue with it full time. He is currently pursuing his Bachelors Degree in Music Performance at the University of Toronto Faculty of Music under Eric Nowlin. As well as being a classical player Jordan is also very much at home

in fiddle music, having grown up in Victoria, British Columbia.

Austin Chao was born in Taiwan and moved to Vancouver, Canada in his childhood. He started studying music on the piano, completing his ARCT, and eventually explored the cello and flute, winning Kiwanis Festivals on each instrument. During his high school years he decided to make the cello his primary instrument studying under Joseph Elworthy. He is currently in the 4th year of his Bachelor’s Degree in Cello Performance at the University of Toronto Faculty of Music studying under Professor Shauna Rolston. A man of versatile interests outside of music, Austin is a qualified lifeguard, enjoys swimming and skiing, and likes to collect and care for exotic pets.

STRING QUARTET, OP. 33, NO. 6, HOB III:42

Written nearly a decade after his incredible Op. 20 quartets, Op. 33 was premiered on Christmas Day in 1781. The opening of op 33, No 6, is perhaps the most puckishly inventive of all Haydn’s hunting movements, filled with fresh exuberance and quicksilver motivic development. Haydn blurs the division between development and recapitulation via a breathtaking excursion into remote keys. The second movement, Andante, is set in the tonic minor key, something with a Baroque flavour, complete with a varied and complex texture. Above the opening theme, gravely intoned by the second violin and viola, the first violin’s sustained high A recreated the vocal technique *messa di voce* (literally ‘placing the voice’), involving perfectly controlled gradual swelling and ebbing of tone, indescribable to any 18th-century singer’s armoury. Subversive comedy in the Scherzo, with its crazy offbeat accents and imitative entries: in a game of musical chairs, the viola ends up stranded with the opening motif. The trio restores rhythmic decorum, beginning as a lolling cello solo before morphing into a canonic duet for the first violin and viola. As in other op 33 quartets, Haydn offsets the fast first movement with a relaxed variation finale. This is the earliest example in his quartets of his favourite “double variation” form, with alternating sections of major and minor. The D minor theme, initiated by the cello, is a classic instance of the free, informal counterpoint that is one of the glories of Op. 33.

(Richard Wigmore 2013 - London Haydn Quartet)

Having performed throughout North America, violinist **Rebecca MacLeod** enjoys a diverse career as a soloist, chamber musician and orchestral musician. Ms. MacLeod is an artist with Pocket Concerts, an in-home concert series, and is a member of a harp and violin duo, Duo 51, which will be touring BC in January 2015. She has participated in many international music festivals including The Aspen Music Festival and School, the Toronto Summer Music Festival, The National Repertory Orchestra, and the Young Artists Program at The National Arts Centre. Ms. MacLeod is currently studying towards a Master of Music at the University of Toronto under Jonathan Crow.

Praised for her versatility and fiery interpretations, violinist **Meagan Turner** remains in high demand as a soloist, chamber musician, and orchestral player. Meagan has held principal positions with the Mooredale Youth Orchestra, Toronto Symphony Youth Orchestra, National Youth Orchestra of Canada, Orchestre de la Francophonie, and University of Toronto Symphony and Opera Orchestras, and has attended chamber seminars at Orford Arts Centre and Stanford University. Also an active soloist, she has performed in classes for Jacques Israelievitch, Jonathan Crow, Mark Fewer, Geoff Nuttal, Anton Kuerti, Alexandre de Costa,

James Ehnes, and Henning Kraggeregud. Meagan is currently a full-scholarship student in the undergraduate degree program at U of T's Faculty of Music, happily studying with Erika Raum.

Luca Casciato has performed and toured with the Toronto Symphony Youth Orchestra, National Youth Orchestra of Canada and Ontario Philharmonic as principal violist as well as the Orchestre de la francophonie, University of Toronto Symphony, Korean-Canadian Symphony, Kindred Spirits and Hart House orchestras, with whom he made his solo debut in 2014. Luca can also be seen performing regularly with the Appassionata Chamber Ensemble, Iron Strings Quartet, and the Erato String Quartet, winners of the 2014 Felix Galimir Chamber Music Award. He attended Cardinal Carter Academy for the Arts and has joined the CCAA Chamber String Orchestra at Carnegie Hall where he will return in 2014 with the New York String Orchestra Seminar. Luca is currently pursuing an undergraduate degree in Mechanical Engineering at the University of Toronto, specializing in Mechatronics and Energy.

Praised for his "deep and in depth sound" by *Kukmin Daily Newspaper of Korea*, **Jun Kyu Park** is a Korean-born cellist who has immigrated to Canada to expand his musical training. Park earned his Artist Diploma with Mihai Tetel, while receiving full scholarship at the Hartt School of Music. He earned his Bachelor's Degree in Cello Performance from McGill University with a Major Entrance Scholarship, studying under Matt Haimovitz. He served as a principal and a section leader in a number of orchestras such as Banff Summer Music Festival, Hartt Symphony Orchestra, Tongyoung Music Festival, and Bucheon Youth Orchestra. Currently, Park is continuing his Master's degree at the University of Toronto under full scholarship with Prof. Shauna Rolston.

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